



M. Karłowicz

STANISŁAW ANNA OŚWIECIMOWIE

POEMAT SYMFONICZNY NA ORKIESTRĘ
(Symfonische Dichtung)

UTWORU *MIECZYSLAWA KARŁOWICZA*

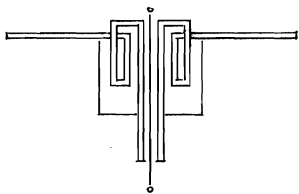
MIECZYSLAWA KARŁOWICZA

OP. 12.

PRZEJRZANY I SPRAWDZONY
PRZEZ HENRYKA MELCERA

Partytura rb.10._netto
Głosy..... rb.12._netto
Dublety:

V.I, V.II à kop._60 netto
Viola, Cello, Bas à kop._50 netto



Partitur Mk 20._netto
Stimmen Mk.24._netto
Dublirstimmen:

V.I V.II à Mk.135 netto
Viola, Cello, Basso à Mk.110 netto

WYDAWNICTWO I WŁASNOŚĆ
WARSZAWSKIEGO TOWARZYSTWA MUZYCZNEGO.

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LONDON
BREITKOPF & HÄRTEL

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"STANISLAW and ANNA OSWIECIM".

THE POLISH SAGA DESCRIBING THE LOVE OF BROTHER
STANISLAW AND SISTER ANNA IS RATHER UNKNOWN TO
THE PUBLIC OF FOREIGN COUNTRIES WHY THE COMPOS-
ER LIKES TO TELL THE STORY IN FEW WORDS.

STANISLAW BROUGHT UP FAR AWAY FROM THE FAMILY
HOME DID SEE FOR THE FIRST TIME HIS SISTER ANNA
AS A GROWN UP BEAUTIFUL GIRL. BOTH DID FALL
IN LOVE AT THE FIRST GLANCE! BEING AWARE THAT
THEIR FEELING IS SINFUL THEY FOUGHT WITH IT BUT
WITHOUT SUCCESS! STANISLAW WENT TO ROME TO
SUPPLICATE THE POPE FOR A BLESSING OF THIS MAR-
RIAGE THAT WAS GRANTED. BUT BACK HOME HE
FOUND HIS BELOVED ON HER DEAD.

STANISLAW DID NOT LIVE LONG AFTER THIS.

IN KROSKO, POLAND, THEY BOTH ARE BURIED IN A
COMMON VAULT IN A CHAPEL OF THE CATHEDRAL AND
A MONUMENT INSCRIPTION TELLS THE STORY OF THIS
LOVE WHICH DID NOT UNITE THEM ON EARTH BUT IN
THE BETTERE WORLD FOR EVER.



M. Karłowicz

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UTWORU

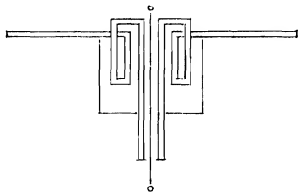
*Belongs to
Melinda Stark
P.O. Box 664
Weslaco, Texas, U.S.A.
Offered with love to
Mrs. J. E. Nelson
April, 1958*

MIECZYŚŁAWA KARŁOWICZA

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Dublirstimmen:
V.I V.II à Mk.1.35 netto
Viola, Cello, Basso à Mk.1.10 netto

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Stanisław i Anna Oświecimowie.

Ponieważ podanie o Stanisławie i Annie Oświecimach, nie jest prawdopodobnie znane szerszemu ogółowi, przeto autor pozwala sobie podać je tutaj w kilku słowach.

Stanisław, wychowany zdala od domu rodzicielskiego, zobaczył po raz pierwszy siostrę swą Annę, jako już dorastającą panienkę. Oboje zapłonęli ku sobie gorącą miłością, ale, zdając sobie sprawę z tego grzesznego uczucia, walczyli z niem, lecz nadaremnie.

Wówczas udał się Stanisław do Rzymu, gdzie udało mu się po długich błaganiach, nakłonić Ojca Św. do udzielenia błogosławieństwa na związek z siostrą. Gdy jednak powrócił do domu rodzicielskiego, zastał siostrę na marach.

Stanisław nie długo przeżył siostrę. Kapliczka w Krośnie kryje zwłoki kochającej się pary, która nie zaznała szczęścia na ziemi i którą dopiero śmierć połączyła.



Stanislas et Anne d'Oswiecim.

L'histoire de Stanislas et Anne d'Oswiecim est peu connue du public. L'auteur prend donc la liberté de la transcrire ici en quelques mots.

Stanislas Oswiecim, élevé loin du toit paternel, vit pour la première fois sa soeur Anne déjà adulte. Dès qu'ils se virent-ils s'aimèrent d'amour. Sachant que c'était un péché mortel, ils combattirent cet amour incestueux, mais tous leurs efforts étaient vains.

Alors Stanislas alla se jeter aux pieds du Saint Père, pour implorer son pardon et sa bénédiction pour un lien légitime. Il y réussit enfin mais revenant avec la permission du Saint Siège, il trouva sa soeur morte.

Il ne lui survécut pas longtemps. Une petite chapelle à Krosno couvre les dépouilles des deux amants malheureux, qui se trouvèrent ainsi unis seulement dans la mort.



Stanislaw und Anna Oswiecim.

Da die polnische Sage von den Oswiecims dem Publikum unbekannt sein dürfte, so sieht sich der Komponist veranlaßt, sie an dieser Stelle in einigen Worten wiederzugeben.

Stanislaw, der fern vom Elternschlosse aufgewachsen war, sah zum ersten Male seine Schwester Anna als schon beinahe erwachsenes, schönes Mädchen. Sie gewannen sich lieb. Die Sündigkeit dieses Gefühls tief bewußt, versuchten beide mit ihm zu kämpfen. Doch vergebens.

Stanislaw eilte nach Rom und es gelang ihm nach langem Flehen die päpstliche Erlaubnis zur Ehe mit seiner Schwester zu erhalten. Als er nun nach dem Elternhause heimstürmt, hört er die Totenglocke der Schloßkapelle läuten. Anna ist soeben verschieden.

Nicht lange überlebte Stanislaw seine Schwester. Eine verfallene Kapelle in Krosno birgt dies Liebespaar, das kein Glück auf Erden genoß, im Tode für Ewigkeit vereint.

Stanisław i Anna Oświecimowie.

M. Karłowicz, Op. 12.

Allegro ben moderato, ma energico.

poco slent.

3

Flauto I.

Flauti II e III.

Piccolo
(poi Gr. Flauto IV).

Oboi.
I.
II, III.

Corno inglese.

Clarinetto in Es.

2 Clarinetti in A.

Clarinetto basso in B.

Fagotti
I.
II, III.

Contrafagotto.

Corni in F. III, IV.

V. VI.

Trombe in C.
I.
II, III.

2 Tromboni tenori.

Trombone basso
e Tuba.

3 Timpani.

Grand Cassa e Piatti.

Triangolo
e Tam-tam.

Arpa I.

Arpa II.

Violini I.

Violini II.

Viole.
div.

Violoncelli.
div.

Contrabassi.

Allegro ben moderato, ma energico.

poco slent.

pizz.

arco

G. 4889 W.

Wszelkie prawa autorskie i prawo
własnego wykonania zastrzeżone

The musical score is a page from a larger work, featuring a variety of instruments. The woodwind section includes flutes, oboes, and bassoons. The brass section includes trumpets, trombones, and tubas. The string section includes violins, violas, cellos, and double basses. The score is written in G major (one sharp) and 4/4 time. The tempo is marked 'a tempo'. The score includes various musical notations such as notes, rests, and dynamic markings like 'cresc.', 'dim.', 'ff', and 'marc.'. There are also performance instructions like 'glissando' and 'in Cis'. The page number '4' is in the top left corner.

Viol. I div.

Viol. II div.

Viola div.

Viol. div.

Ch.

G. 4889 W. *ff*

accelerando

1^a tempo

5

The musical score is written for piano and orchestra. The top section (measures 1-7) is marked *accelerando* and *1^a tempo*. It features a complex rhythmic pattern with many triplets and sixteenth notes. The piano part is marked *mf molto cresc.* and the orchestra part is marked *ff*. The bottom section (measures 8-14) continues the musical themes, with the piano part marked *mf* and the orchestra part marked *ff*. The tempo changes from *accelerando* to *1^a tempo* at measure 8. The score includes various musical notations such as triplets, sixteenth notes, and dynamic markings.

2 molto rit.

Fl.

Picc.

Ob. a2

Es-Cl.

A-Cl.

Cl.b.

Fag.

C.Fag.

Cor.

Tr-be.

Tromb.e Tuba

Timp.

Piatti

Trg.

gliss.

Arpa I

gliss.

Arpa II

Viol. I unis.

Viol. II div.

Viole div.

Vcl. unis.

Cb.

dim.

ff dim.

molto rit.

2

G. 4889 W.

This page of a musical score, likely for a symphony, features a variety of instruments and dynamic markings. The instruments listed on the left include Flute (Fl.), Piccolo (Picc.), Oboe (Ob.), Cor Anglais (Cor. ingl.), E♭ Clarinet (E♭-Cl.), A Clarinet (A-Cl.), B♭ Clarinet (Cl. b.), Bassoon (Fag.), Contrabassoon (C. Fag.), Horn (Cor.), Trumpet (Tr.-be), Trombone (Tromb.), Euphonium (e. Tuba), Timpani (Timp.), and Trigon (Trg.). The score is written in a key signature of three sharps (F#, C#, G#) and a 2/4 time signature. The tempo is marked "a tempo" at the beginning and bottom. Dynamic markings include "f" (forte), "mf" (mezzo-forte), and "molto dim." (molto diminuendo). The score is divided into measures by vertical bar lines, and the instruments are grouped by horizontal lines. The page number "7" is visible in the top right corner.

3

Fl. *mf*

Picc. *mf*

Gr. Flauto. *dim.*

Ob. *mf*

Cor. ingl. *mf*

Es-Cl. *mf*

A-Cl. *mf*

Cl. b. *mf*

Fag. *mf*

C. Fag. *mf*

a2 *mp*

Cor. *mp*

Trg. *mf*

Arpa I. *mf*

mf *pizz.* *arco* *mf* *pizz.* *arco* *mf*

3

This page of a musical score is for a symphony, likely in D major, given the key signature of two sharps. The score is written for a full orchestra and includes the following parts and markings:

- Fl. (Flute):** First staff, marked *mp* (mezzo-piano).
- Ob. (Oboe):** Second staff, marked *mp*.
- Cor. ingl. (English Horn):** Third staff, marked *mp*.
- A. Cl. (Alto Clarinet):** Fourth staff, marked *mp*.
- Cl. b. (Bass Clarinet):** Fifth staff, marked *mp*.
- Fag. (Bassoon):** Sixth staff, marked *mp*.
- Timp. (Timpani):** Seventh staff, marked *mp*.
- Violins:** Eighth and ninth staves, marked *mp*.
- Violas:** Tenth staff, marked *mp*.
- Cellos:** Eleventh staff, marked *mp*.
- Double Basses:** Twelfth staff, marked *mp*.
- Cb. div. (Cello and Double Bass):** Thirteenth staff, marked *mp*.

The score is divided into two systems by a double bar line. The first system contains measures 1 through 4. The second system begins with a measure marked *a 2* (second ending), followed by measures 5 through 8. The dynamic markings are *mp* (mezzo-piano) for the first system and *p* (piano) for the second system. The tempo is marked *And. (Andante)* at the top right. The score is written in 4/4 time, as indicated by the time signature at the bottom right.

Fl. I

Fl. II

A-Cl. a 2

Cl. b.

Timp.

Viol. I 1. Parte.

Viol. II 1. Parte.

Viola 1. Parte.

Vel. 2. Parte.

Ch. div.

G 4889 W

5

Fl. *mf sf*

Ob. *mf sf*

Cor. ingl. *mf sf*

Es. Cl. *mf sf*

A-Cl. *mf sf*

Cl. b. *mf sf*

Fag. *mf*

C. Fag. *mf*

Cor. *mf*

Timp. *mp*

Viol. I *mf*

Viol. II *mf*

Viole div. *mf sf*

2 Vel. Soli *mf sf*

gli altri div. *mf sf*

Cb. div. *mf sf*

5 *mf sf*

I. *mf*

a 2. *mf*

III. *mf*

V. *mf*

in Fis A C

Tutti (s. ord.) *mf*

Tutti (s. ord.) *mf*

(s. ord.) *mf*

mf espr.

mf espr.

G. 4889 W.

FL. I. molto rit. a tempo, ma poco più tranquillo

Ob. I *mp dim.* Solo *p espr.*

Fl. II

Viol. I molto rit. a tempo, ma poco più tranquillo

Viol. II

Viola div. in 4 p.

2 Soli *p con tutti*

Cello *dim.* *p* *arco*

Double Bass *dim.* *p*

A page from a musical score, likely for a symphony or opera. The top staff is for Fl. I.II. (Flute I and II), followed by Ob. I (Oboe I), Fag. (Bassoon), Cor. I (Cor Anglais), Viol. I (Violin I), Viol. II (Violin II), Viole div. in 4 p. (Viola divided into four parts), Cel. div. in 4 p. (Cello divided into four parts), and Cb. (Double Bass). The music is written in common time (C) and features various dynamics such as mp (mezzo-piano), p (piano), and dim. (diminuendo). There are also markings like "a 2" (second ending) and "Solo". The score includes many slurs, ties, and articulation marks. The page number "8" is visible at the top right.

[illegible]

[illegible]

Fl.

Ob. I.

Cor. ingl.

A-Cl.

Cl. b.

Fag.

Cor.

Tr-ba I Solo

Timp.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole div. in 2 p.

Vel. div. in 2 p.

Cb.

mp

mp marc.

senza sord.

C in H

unis.

a 2

11

poco a poco più agitato

*mp cresc.*12^a tempo

Fl.

Ob.

Cor. ingl.

Es-Cl.

A-Cl.

Cl. b.

Fag.

Cor.

Tr.-be.

Tromb. e Tuba.

Timp.

Piatti.

mf cresc.

mf

f

con sord.

mf marcato

mf marcato

con sord.

mf

mf

Viol. I.

Viol. II.

Viole.

Vcl.

Cb.

molto cresc.

molto cresc.

molto cresc. marcato

molto cresc.

molto cresc.

pizz.

mf

a tempo

11

12

molto agitato

Fl. III. IV.

Ob. II. III.

Cor. ingl.

Es-Cl.

A-Cl.

Cl. b.

Fag. *ma marcato*

C. Fag.

Cor.

Tr-be.

Tromb. e Tuba.

Timp.

Viol. I.

Viol. II.

Viole div. in 4 p.

Vel. div. in 3 p.

Cb.

cresc.

mf

f

ben marc.

a 2

con sord.

marc.

mf marc. cresc.

sul ponticello

arco

molto agitato

Fl.

Ob. *ben marc.*

Cor. ingl.

E♭-Cl.

A-Cl.

Cl. b.

Fag.

C. Fag.

Cor.

Tr. be. *ben marc.*

Timp. *senza sord.*

Triang.

Arpa I.

Arpa II.

Viol. I.

Viol. II.

Viole. *s. ord.*

Viol. *s. ord.*

Cb.

13^a tempo

Fie in G

poco a poco più agitato

Fl.

Ob.

Cor. ingl.

Es-Cl.

A-Cl.

Cl. b.

Fag.

Cor.

Tr. b. I.

Viol. I.

Viol. II.

Viole.

Vcl. div. in 4 p.

Cb.

I. II.
 Fl. III.
 mf espr.
 cresc.
 cresc.
 mf espr. cresc.
 cresc.
 mf cresc.
 mp
 mf cresc.
 Cor.
 mf
 mf
 Viol. I.
 Viol. II.
 Viole.
 unis.
 mp
 mp cresc.
 Vcl.
 Cb.

The musical score is written for a full orchestra. The top section includes Flute I and II, Flute III, and Clarinet. The middle section includes Violin I, Violin II, Viola, Violoncello, and Double Bass. The bottom section includes Cor Anglais. The score is in 4/4 time and features a variety of musical notations, including eighth notes, sixteenth notes, and rests. Dynamic markings such as *mf*, *cresc.*, and *espr.* are used throughout the score to indicate changes in volume and expression.

[illegible]

[illegible]

Score for page 26, measures 17 to 26. The score includes parts for various instruments and voices, with dynamic markings and performance instructions.

Instrumental Parts:

- Fl.** *molto cresc.*
- Picc.** *molto cresc.*
- Ob.** *mf molto cresc.*
- Cor. ingl.** *mf molto cresc.*
- Es-Cl.** *mf molto cresc.*
- A-Cl.** *mf molto cresc.*
- Cl. b.** *f molto cresc.*
- Fag.** *mf molto cresc.*
- C. Fag.** *molto cresc.*
- Cor.** *molto cresc.*
- Tr-be.** *molto cresc.*
- Tromb. e Tuba.**
- Timp.**
- Gr. Cassa e Piatti.**
- Triang.**
- Arpa I.** *ff gliss.*
- Arpa II.** *ff gliss.*
- VI. I.** *molto cresc.*
- VI. II.** *molto cresc.*
- Viole.** *molto cresc.*
- Vcl. div.** *molto cresc.*
- Cb.** *molto cresc.*

Performance Instructions:

- molto cresc.* (multiple instances)
- f molto cresc.*
- ff* (multiple instances)
- a 2* (multiple instances)
- senza sord.* (multiple instances)
- ff gliss.* (multiple instances)
- a tempo* (multiple instances)

Measure Numbers: 17, 18, 19, 20, 21, 22, 23, 24, 25, 26

Un poco meno agitato.

27

The musical score is written for a large ensemble, likely a symphony orchestra. It consists of two systems of staves. The first system includes staves for various instruments, with some marked 'Gr. Fl.' (Great Flute). The notation is complex, featuring many triplets and rapid passages. Dynamics such as *dim.* (diminuendo), *f* (forte), and *ff* (fortissimo) are used throughout. The second system begins with the tempo marking 'Un poco meno agitato.' and includes staves marked 'div.' (divisi). The score concludes with a *mf* (mezzo-forte) dynamic. The page number '27' is in the top right corner, and the publisher's code 'G. 4889 W.' is at the bottom center.

Gr. Fl.

senza sord. *ff*

senza sord. *ff*

Un poco meno agitato.

div.

div.

G. 4889 W.

Fl. III. *mf*

Ob. *mf espr.*

Cor. ingl.

A-Cl. *mf*

Fag. *mf*

C. Fag. *mf*

Cor. *mf*

Viol. I. *mf molto espr.*

Viol. II. unis. *mf molto espr.*

2 Soli *mf*

Viole. *mf*

gli altri div. *mf*

Vcl. div. *mf espr.*

Cb. unis. *mf*

19 poco a poco accel.

Musical score for page 19, measures 19-23. The score is for a piano and trumpet. It features a variety of musical notations including treble and bass staves, dynamic markings (*mf*, *f*, *mf espr.*), and performance instructions like "poco a poco accel." and "div. in 2 p.".

Measures 19-23 show a complex arrangement with multiple staves. The piano part includes a section marked "div. in 2 p." (divided in 2 parts). The trumpet part has a section marked "Tr-be. I. Solo" and "mf ben marc.".

The score is written in a key signature of one sharp (F#) and a time signature of 4/4. The tempo is marked "poco a poco accel." (poco a poco accelerando).

20

Fl.

Ob.

Cor. ingl.

Es - Cl.

A - Cl.

Fag.

C. Fag.

Cor.

tutti div.

Cb. div.

20

This image shows a page from a musical score, likely for a symphony. The score is written on multiple staves, with various musical notations including notes, rests, and dynamic markings. The notation is complex, featuring many triplets and crescendos. The dynamic markings include 'mf' (mezzo-forte) and 'mf cresc.' (mezzo-forte crescendo). The score is written in a key signature of one sharp (F#) and a time signature of 3/4. The notation is in a standard musical notation style, with notes, rests, and other symbols clearly visible. The page is numbered '12' in the bottom left corner. The overall appearance is that of a professional musical manuscript.

Fl.

Ob.

Cor. ingl.

Es-Cl.

A-Cl.

Cl. b.

Fag.

C. Fag.

Cor.

Tr-be.

Timp. A in As

Triang.

Arpa I.

Arpa II.

unis.

G. 4889 W.

musical score for orchestra and woodwinds, featuring multiple staves with various instruments and dynamic markings.

Instrumentation:

- Flutes (Fl.)
- Oboes (Ob.)
- Clarinets (Cl.)
- Bassoons (Bs.)
- Trumpets (Tromb.)
- Tuba
- Timpani (Timp.)
- Gong and Cymbals (G. C. e Piatti)
- Triangle (Triang.)

Dynamic Markings:

- molto cresc.* (very much crescendo)
- ff* (fortissimo)
- dim.* (diminuendo)
- div.* (divergent)

Tempo Markings:

- a tempo*

Other Markings:

- II. III.* (Second and Third endings)
- a 2* (second ending)
- H in C* (Horn in C)
- C in E* (Clarinet in E)

Page Number: 21

Copyright: G. 4889 W.

[illegible]

Fl. I. II. slent. 23 Molto tranquillo. 24

Es. Cl. mp espr.

A. Cl. II Solo mp

Cl. b. mf Solo mp

Fag. mf

C. Fag. mf

Cor. II. mp

Cor. IV. mp

Timp. mf

Arpa I. p

Viol. sul G. mf

Viol. sul G. mf

Viole mf

Solo mf

Vel. mf

Cb. unis. mf

23 24

Fl. I. II. 3 mp

Es. Cl. 3

A. Cl. 3

Cl. b. 3

C. Fag. 3

Arpa I. dim.

Cb. div. dim.

23 24

Allegro moderato.

25

[illegible]

Fl. I II. a 2 *f cresc.*

Fl. III. *f cresc. 3*

Picc. *sf*

Ob. *f cresc. 3* *sf*

Cor ingl. *f cresc.* *sf*

Es-Cl. *f cresc.* *sf*

A-Cl. *sf*

Cl. b. *sf*

Fag. *f cresc.* *sf*

C. Fag. *sf*

Cor. senza sord. *f cresc.* *sf*

Tr-be. *f cresc.* *a 2 con sord.* *sf*

Timp. *f cresc.* *sf*

Gr. C. *cresc.* *sf*

Viol. *sf*

unis. *sf*

27